SOUVENIR PROGRAM

ORSON WELLES

Citizen Kane

AN RKO-RADIO PICTURE

THE A

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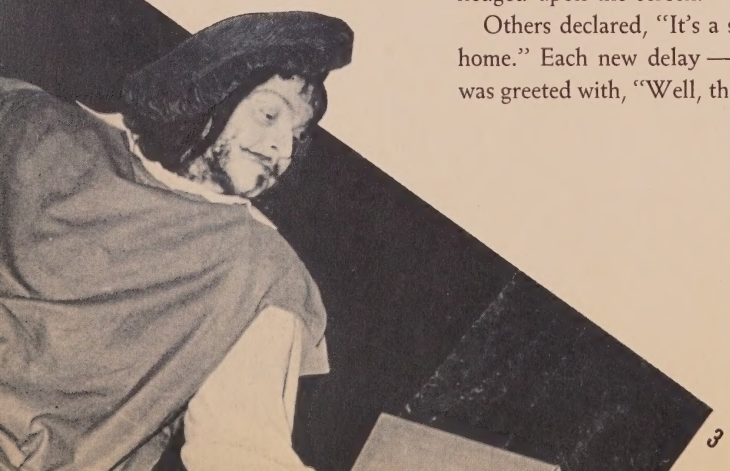

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ORSON WELLES reached Hollywood in August, 1939, with a much-photographed beard, a radio reputation and a four-way contract as author, producer, director and star with Mr. George Schaefer, president of RKO Radio Pictures. Hollywood scoffed at the idea of anyone without motion picture experience presuming to attempt the production of a film of the magnitude of "Citizen Kane". It refused to take Welles seriously—and even now can't get over the marvel of it all.

Now Hollywood is neither a savage nor a primitive place, yet the analogy to a Ulysses sent on Homeric wanderings in a cockleshell, or a Crusoe or Swiss watchmaker tackling a wilderness single-handed, holds true in Orson's case for all that.

A full-length feature film, such as "Citizen Kane," has come to be the most intricate form of all the arts, and a group, not an individual, production. But Welles, with no previous experience whatsoever except in the related media of the stage and radio, undertook to be a one-man orchestra.

He was to write the piece, star in it, direct it, produce it. No wonder a Hollywood, accustomed to seeing pictures born only through the co-operative effort of many minds and talents, kept its fingers crossed as the erstwhile "boy wonder" of Broadway and the air waves took up his task.

Some player-downers said, "Why, shucks, there's Chaplin. He's a one-man band, too." But that overlooked the fact that Chaplin's genius is the flowering of many years of cultivation, that he didn't spring full-fledged upon the screen.

Others declared, "It's a stunt. He'll find out it can't be done and go home." Each new delay — and Orson encountered plenty of them — was greeted with, "Well, that's the end. He's through."

1 Orson as he directed that internationally sensational Martian broadcast—'til now the most widely known exploit of an amazing career.

2 Classical dramatists gasped when Orson staged his famed Shakespeare in modern dress. Here he is in the role of Brutus.

3 First American triumph for Orson was his enactment of the title role in a New York Federal Theatre production of Marlowe's "Dr. Faustus".

4 That famous beard! Here's Orson as he left for Hollywood to sign his four-way pact with RKO Radio. A genius at twenty-four —with or without the beard.

MAZING MR. WELLES

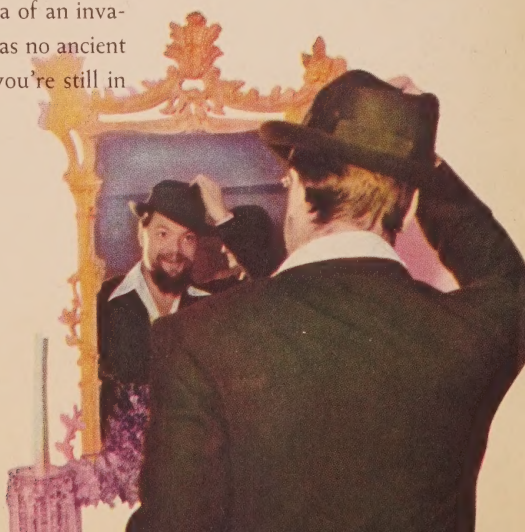
Six-feet-two Orson, however, strangely stuck along. Like Swiss Robinson on his island, he was learning how to do things as he progressed. He was in Hollywood, but not of it. Parties of the stars knew him not. Where you could find him, however, was on the RKO Radio lot, often at night, nosing into every department, learning how movies are made.

No Cook's tour this, and no Hollywood-in-ten-easy-lessons. It went on month upon month, more than a year, before Welles was ready to launch into production. That prolonged delay itself drew criticism from Doubting Thomases, "Aw, he'll never get started."

But Welles went right along, learning how to put Sound into pictures, how to cut 'em to eliminate dud footage and point up the drama, how to make the camera as fluid in its observations as the eyes of another party in the room. He studied lighting, set designing, special effects — those tricks with which movie wizards make things seem what they aren't.

Finally he went to work producing "Citizen Kane" from his own story of an American colossus striding across sixty years of living history. He directed it, starred in it, learned to dance for it, put all his recently acquired knowledge at work, picked up more as he went along. When it was finished, he supervised the scoring, too.

Sure, he was new to the movies. But the young Welles who stirred Broadway with his gangster-dictator version of "Julius Caesar," his All-Negro production of "Macbeth," was pretty new then to the stage, too. The Welles who scared the pants off the country with drama of an invasion by Martian monsters couched in terms of a newscast, was no ancient in Radio. You have to be pretty new to everything when you're still in the middle twenties.



MAN OF ENDLESS SURPRISES—

THIS is the story of Orson Welles, or the case history of one of America's most amazing young geniuses.

Genius is definitely the word for Mr. Welles, who at the ripe old age of twenty-five can look back upon a successful career as an author, playwright, actor, broadway director and producer, radio star and painter.

Born in Kenosha, Wis., Orson was the son of Richard Head Welles, a well-known inventor and manufacturer. His mother was Beatrice Ives Welles, a concert pianist from whom he drew much of his artistic perception and sensitivity.

Orson at an early age exhibited the amazing precociousness that has characterized his entire career. At eleven, for example, he made a solitary walking tour of Europe. At an even younger age he staged his first theatrical venture —a backyard puppet show of Shakespeare!

Until the death of his mother, when he was eight years old, Orson's schooling had consisted largely of home tutoring, with a few months of formalistic training in a Madison, Wis., school.

His father, however, was resolved to make the process of education more systematic than it had been, so he enrolled young Orson at the Todd School in Woodstock, Ill.

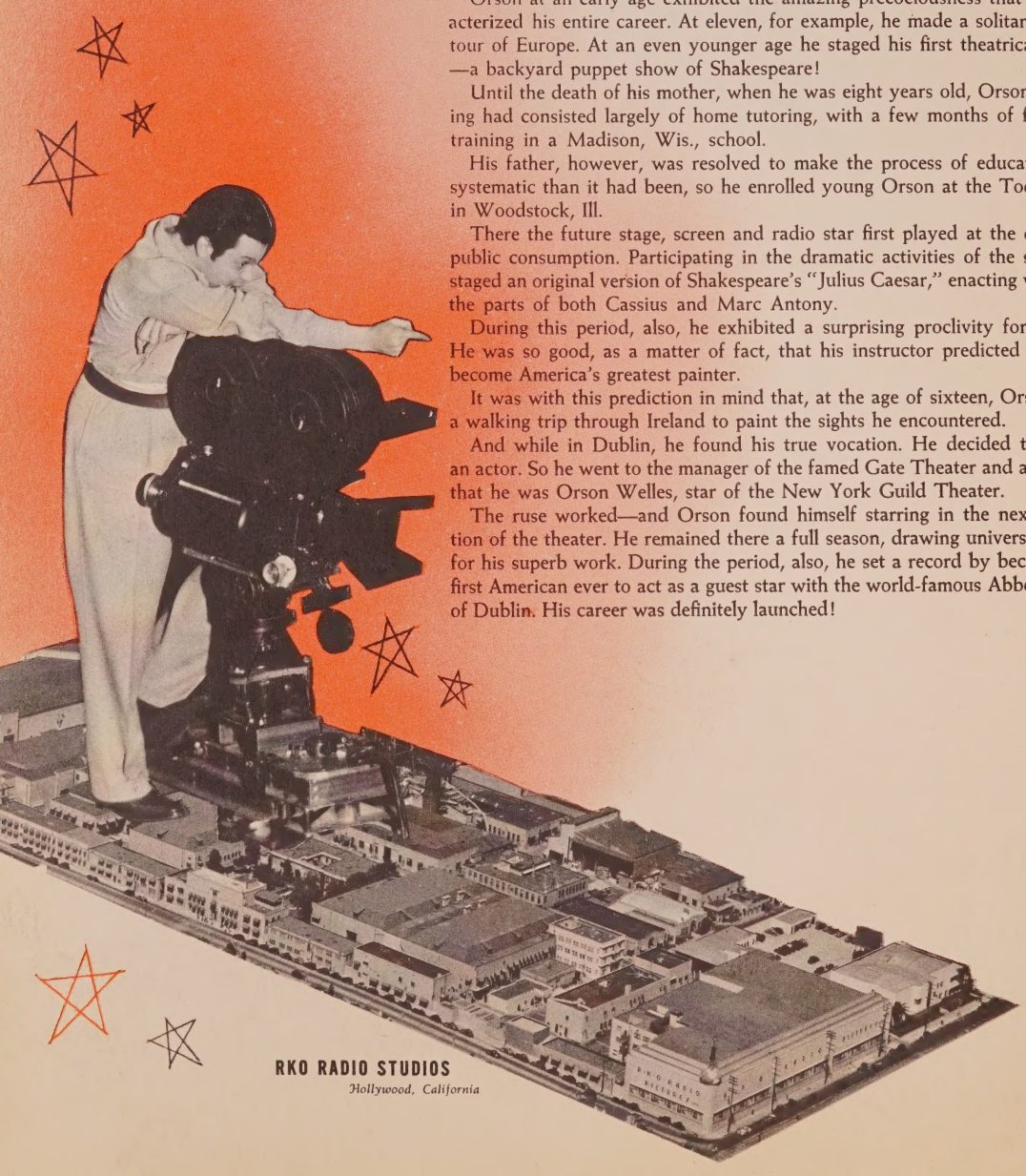
There the future stage, screen and radio star first played at the drama for public consumption. Participating in the dramatic activities of the school, he staged an original version of Shakespeare's "Julius Caesar," enacting vigorously the parts of both Cassius and Marc Antony.

During this period, also, he exhibited a surprising proclivity for painting. He was so good, as a matter of fact, that his instructor predicted he would become America's greatest painter.

It was with this prediction in mind that, at the age of sixteen, Orson began a walking trip through Ireland to paint the sights he encountered.

And while in Dublin, he found his true vocation. He decided to become an actor. So he went to the manager of the famed Gate Theater and announced that he was Orson Welles, star of the New York Guild Theater.

The ruse worked—and Orson found himself starring in the next production of the theater. He remained there a full season, drawing universal acclaim for his superb work. During the period, also, he set a record by becoming the first American ever to act as a guest star with the world-famous Abbey Players of Dublin. His career was definitely launched!



RKO RADIO STUDIOS
Hollywood, California

Returning to New York in 1932, he found the producers there less susceptible to his blandishments than their colleagues in Ireland.

So, not daunted, he set sail for Africa to see what the dark continent was like. His explorations, however, were side-tracked in Morocco, when he decided to write a book.

The volume, "Mercury Shakespeare", is still a best-seller in its class.

A year later, Orson again found himself in New York. This time he managed to secure an introduction to Katharine Cornell, who thought so much of his ability that she gave him a place in a company she was then organizing to tour the hinterlands.

From the noted actress, Welles received a thorough grounding in the theatre. He appeared with her in such plays as "Candida," "Romeo and Juliet," and "The Barretts of Wimpole Street."

Then, in rapid succession, he became a Broadway Star, got himself a job impersonating The Shadow in the radio thriller serial, became commentator for the March of Time program on the air and was appointed producer for the Federal Theater in New York.

His success here led to the formation of the Mercury Theatre, which he organized with John Houseman. And from this group stemmed the Mercury Theater of the Air, under whose auspices Welles staged Radio's most sensational broadcast — The Martian Invasion.

This was the broadcast which frightened millions of listeners throughout the country into outright panic so widespread that a Congressional investigation was threatened!

When Welles signed his now-famous contract with RKO Radio Pictures, he insisted on a clause permitting him to continue his work with the Mercury Players.

Many of the actors of the company make their screen debuts with Orson in "Citizen Kane." Among the cast are such well-known stage and radio figures as Dorothy Comingore, Ruth Warrick, George Coulouris, Joseph Cotten, Paul Stewart and Harry Shannon.

As a matter of fact, you won't find a single familiar movie name in the group. Orson, with his customary disregard of tradition, has introduced fifteen new actors in this film — an unprecedented figure in Hollywood productions!

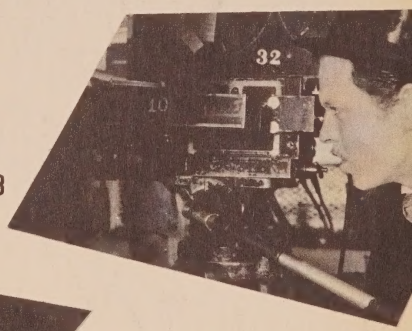
But then, setting new precedents has always been a Welles forte. And, from all indications, it will continue to be so.

1 The still-bearded Orson learns the intricacies of cutting and editing via the Moviola and technician, Fred Maguire.

2 Producer-Director Welles confers with himself and decides "they" don't quite like the way the turban designed for Dorothy Comingore looks.

3 Actor Welles and Director Welles slightly mixed up as he takes a look at a scene from the other end of the camera.

4 Author Orson dictating some bits of new business to be incorporated into the script before the cameras start turning. Only a day or two more left for that beard!



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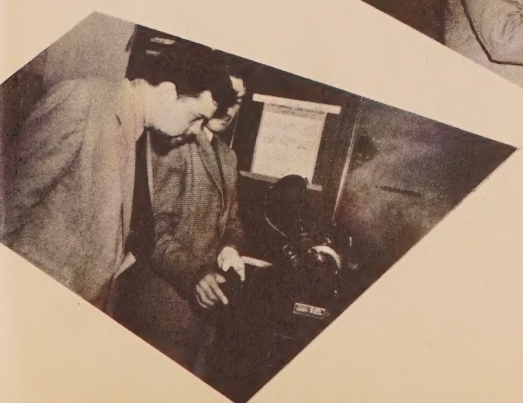

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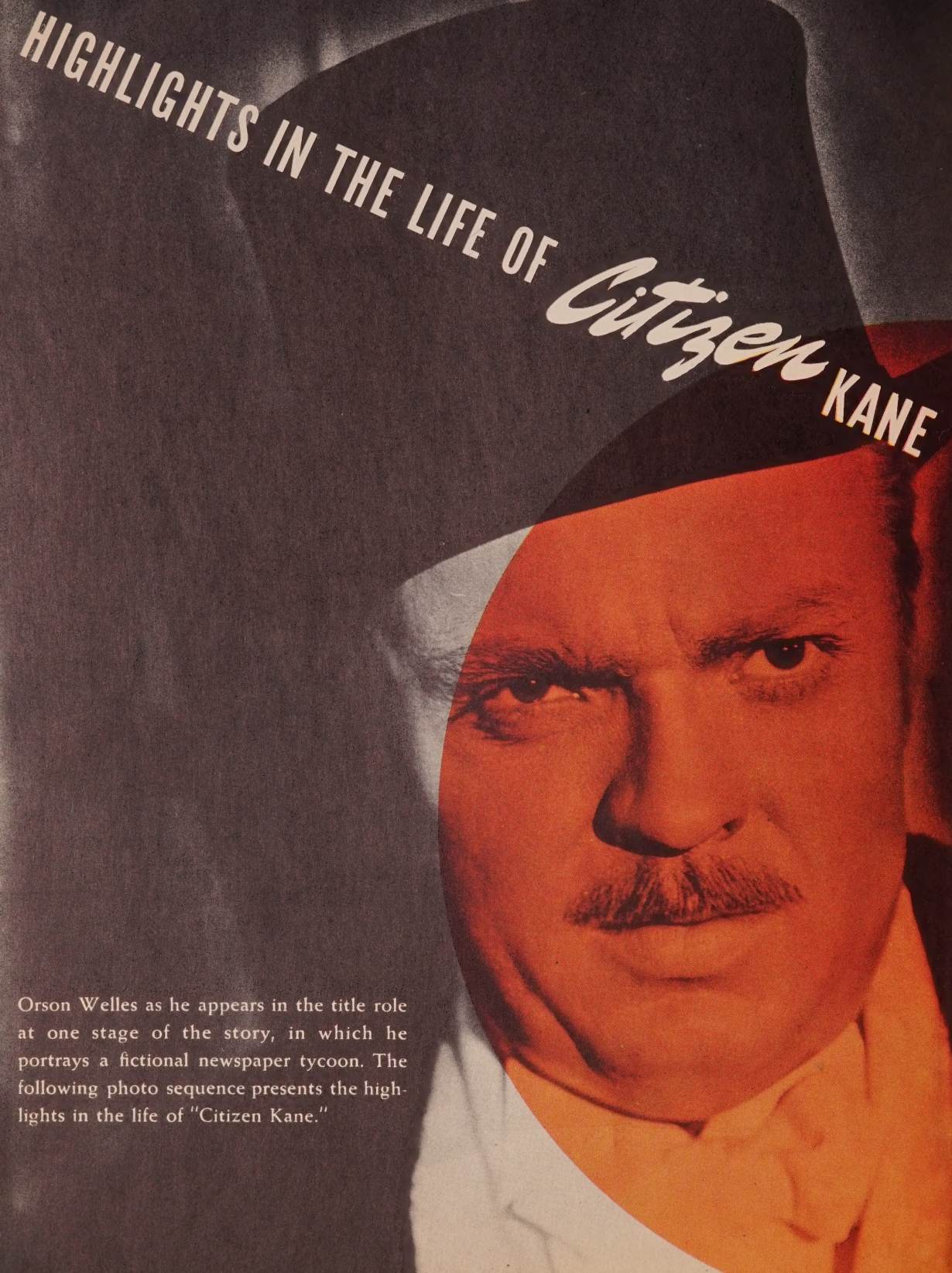
HIGHLIGHTS IN THE LIFE OF *Citizen* KANE



Orson Welles as he appears in the title role at one stage of the story, in which he portrays a fictional newspaper tycoon. The following photo sequence presents the highlights in the life of "Citizen Kane."

1 The boyhood of Charles Foster Kane is the only portion of his life which, for obvious reasons, Orson Welles does not enact in RKO Radio's "Citizen Kane." To make up for his absence, he cast in this part a seven-year-old actor whose resemblance to himself is astounding. The youthful double is Buddy Swan. Buddy in this scene is being introduced by his mother, Agnes Moorhead, to George Coulouris, who has just informed her that property she owns has been found to be worth millions of dollars. In the background is Harry Shannon, who is seen as Kane, Sr.

2 Three young men begin newspaper careers. They are Joseph Cotten, noted Broadway actor, Orson Welles and Everett Sloane. In this scene, Charles Foster Kane is manifestly young, enthusiastic, handsome. Welles' characterization from this youthful stage to that of an old man is an outstanding example of dramatic interpretation.

3 Spectacular highlight in the life of "Citizen Kane" is sequence depicting him as playboy. In this scene, Orson Welles proves that he can dance as well as act, write, produce and direct. He's chorus boy above!

4 Social peak in career of "Citizen Kane" was his marriage to niece of prominent statesman. Here Welles is shown with bride, Ruth Warrick, and wedding party on White House lawn. Depicted marriage is failure, ends in divorce.

5 Citizen Kane's second wife is a singer, portrayed by Dorothy Comingore. Here she is shown as she appears in opera Welles finances for her. Sequence is typical of colorful and elaborate settings in picture. For opera episode, Welles ordered original score written for mythical musical play.

6 Dramatic highpoint is the meeting between wife No. 1 and wife No. 2 in this scene. The actors are Ray Collins, Dorothy Comingore, Orson Welles and Ruth Warrick.

7 Excitement-packed chapter in life of "Citizen Kane" is his race for Governorship. Here Orson Welles is shown delivering oration in course of campaign. Note careful staging, unusual camera angle of this scene, in which Welles displays fiery qualities as political spieler.

8 Old age is darkened by rift between Kane and second wife. Here Orson Welles and Dorothy Comingore, are shown in tense moment. Welles is famed for his enactment of aged parts, such as that he played in his Broadway version of G. B. Shaw's "Heartbreak House."

9 End of trail. In this scene his earthly belongings are being auctioned off. It's a powerful dramatic presentation. Shown in scene are Paul Stewart and William Alland, both well-known New York actors. Stewart portrays Kane's butler, Alland a reporter.

RKO RADIO PICTURES

"CITIZEN KANE"

A MERCURY PRODUCTION — By ORSON WELLES

The Mercury Theatre is proud to introduce:

JOSEPH COTTEN	as	*Jedediah Leland*
DOROTHY COMINGORE	as	*Susan Alexander*
EVERETT SLOANE	as	*Mr. Bernstein*
RAY COLLINS	as	*James W. Gettys*
GEORGE COULOURIS	as	*Walter Parks Thatcher*
AGNES MOOREHEAD	as	*Mrs. Kane (mother)*
PAUL STEWART	as	*Raymond*
RUTH WARRICK	as	*Emily Norton*
ERSKINE SANFORD	as	*Herbert Carter*
WILLIAM ALLAND	as	*Thompson*

AND

Fortunio Bonanova	*Matiste*
Gus Schilling	*Headwaiter*
Philip Van Zandt	*Mr. Rawlston*
Georgia Backus	*Miss Anderson*
Harry Shannon	*Kane's father*
Sonny Bupp	*Kane* III
Buddy Swan	*Kane (age 8)*
Orson Welles	*Kane*

Direction-Production
ORSON WELLES

Photography
GREGG TOLAND

Original Screen Play
HERMAN J. MANKIEWICZ
ORSON WELLES

Music Composed and Conducted by Bernard Herrmann
Special Effects..Vernon L. Walker, A.S.C.
Art Director.....Van Nest Polglase
Associate .....Perry Ferguson

Editing.....Robert Wise
Recording...{Bailey Fesler / James G. Stewart}
Set Decorations..Darrell Silvera
Costumes....Edward Stevenson

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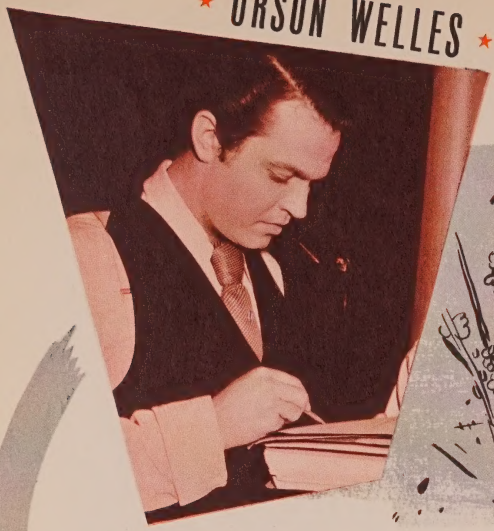
NOW IT'S ORSON WELLES OF *Hollywood*

SCENES FROM HIS FIRST MOTION PICTURE PRODUCTION,
"CITIZEN KANE"

QUICK-STEPPING THROUGH A FEW OF THE OUTSTANDING SCENES OF "CITIZEN KANE" WITH THAT UNPREDICTABLE PERSONALITY, ORSON WELLES, WHO BRINGS TO THE SCREEN

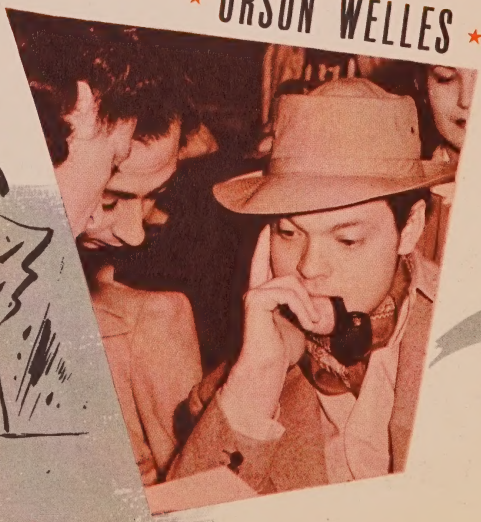
IN HIS FIRST PRODUCTION AN UNUSUAL, COMPELLING, DRAMATIC ENTERTAINMENT—AND A DISTINCT NEW MOTION PICTURE TECHNIQUE THAT IS YEARS AHEAD OF ITS TIME

★ ORSON WELLES ★

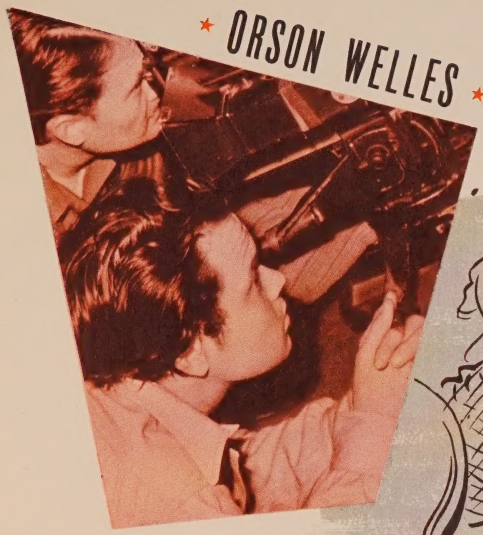


THE "FOUR-MOST" PERSONALITY

★ ORSON WELLES ★

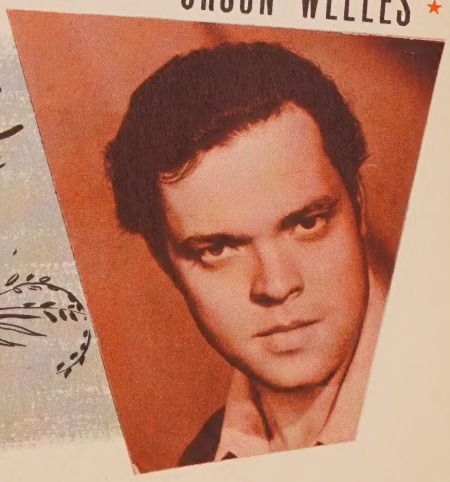


★ ORSON WELLES ★



OF MOTION PICTURES!

★ ORSON WELLES ★



AGNES MOOREHEAD (Mrs. Kane, the mother) first met Orson Welles when he was a very grown-up young man of five years. He had just returned to the Waldorf Hotel from a concert and delivered a dramatic and rather rhetorical description of the evening's music. Only when Miss Moorehead joined the Mercury Players in Hollywood did she associate the precocious child with the man who was playing the title role in "Citizen Kane."

RAY COLLINS (James W. Gettys) has played upwards of 900 roles in the theatre and on radio. Even since he ran away from home when seventeen years of age, he has been one of the busiest of actors. He averages 20 to 25 radio shows each week, exclusive of theatrical engagements. After joining Welles' Mercury Theatre group at its start, he also played roles in Welles' phonographic recordings of Shakespearean plays.

PAUL STEWART (Raymond) currently in the cast of Orson Welles' Broadway production of "Native Son", seventh in his list of stage appearances, can look back upon the day when he recommended the giant Orson to radio director Homer Fickett as the ideal voice for the air version of "The March of Time". "Citizen Kane", Paul's film debut, finds the pair still together.

GEORGE COULOURIS (Walter Parks Thatcher) appeared in London as Sir Thomas Grey in "Henry IV," as Tybalt in "Romeo and Juliet," and in Noel Coward's "Sirocco." In New York he played in "The Apple Cart," with Pauline Lord in "The Late Christopher Bean," with Helen Hayes in "Mary of Scotland," with Philip Merivale in "Valley Forge," with Katharine Cornell in "Saint Joan," with Barry Fitzgerald in "The White Steed" and with Orson Welles as Marc Anthony in "Julius Caesar."

WILLIAM ALLAND (Thompson) makes his debut as a film actor in "Citizen Kane." At eighteen, with a semi-professional troupe of Baltimore, he edited, acted, directed and stage-managed the whole repertory. A scholarship at the New York Neighborhood Playhouse brought him to New York. To come to Welles' notice, he secured a humble part as one of the mob in Welles' modern-dress "Julius Caesar," intrigued with the stage manager till he was promoted to errand runner. In this capacity he marched into Welles' dressing room with a lunch tray, locked the door and read him the part of Marullus. He won the role.

MOST OF THE PRINCIPAL PLAYERS IN "CITIZEN KANE" ARE NEW TO MOTION PICTURES . . THE MERCURY THEATRE IS PROUD TO INTRODUCE

THE MERCURY ACTORS

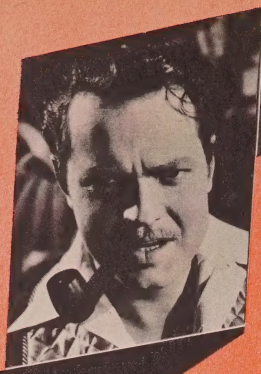
RUTH WARRICK (Emily Norton) reached New York City as custodian of a live turkey which she carted up the steps of City Hall and presented to His Honor the Mayor, as part of some civic celebration which chose her "Miss Jubilesta." She remained in New York, where her radio work commended her to Welles. A screen test confirmed his opinion. She makes her film debut as the first Mrs. Kane in "Citizen Kane."

JOSEPH COTTON (Jedediah Leland) was leading man to Katharine Hepburn in the Broadway run of "The Philadelphia Story." His thespic talents were developed by understudying Lynn Overman in "Dancing Partner" and Melvyn Douglas in "Tonight Or Never." In his association with Welles he played the lead in "Shoemaker's Holiday" and appeared in "Julius Caesar," "Horse Eats Hat" and "Dr. Faustus." His performance in "Citizen Kane" brought him a long-term contract with RKO Radio.

DOROTHY COMINGORE (Susan Alexander) took two screen tests to attain a Hollywood foothold. Discovered by Charlie Chaplin at the Carmel Little Theatre, his praise won her a contract with a studio which terminated three months after without benefit of screen test. A second studio, more foresighted, gave her a screen test and then relegated her to crowd scenes. She smashed a Hollywood tradition by breaking her contract, refusing to appear unless permitted to act. Welles was introduced to her at a party. Her second screen test was rewarding. With her first big part as the second Mrs. Kane she embarks on her second Hollywood career.

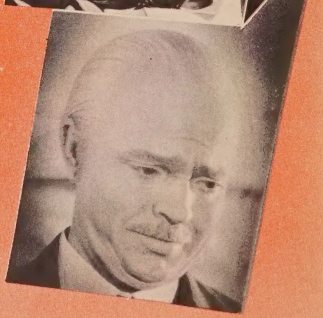
EVERETT SLOANE (Mr. Bernstein) entered the theatre, after graduating from University of Pennsylvania, via Jasper Deeter's Hedgerow Theatre. Unable to find a Broadway engagement, he tried his hand in a Wall Street brokerage house, which collapsed in 1929. He next turned to radio acting and has been at it since, with the exception of some time out for plays, among them "Three Men on a Horse" and "Boy Meets Girl." He has taken part in every one of the Welles weekly radio broadcasts, including the famous "The War of the Worlds." He played Sammy Goldberg in the Goldberg family radio show for nine years, leaving when signed by Welles for "Citizen Kane."

ERSKINE SANFORD (Herbert Carter) was playing the title role in "Mr. Pim Passes By" nineteen years ago at Kenosha, Wis. Backstage he was introduced to a seven-year-old lad who startled him with the remark "an admirable performance, Mr. Sanford." It was Welles, who had just been taken to his first play! When Welles began his series of Broadway productions, Sanford left the Theatre Guild, with which he was associated for fifteen years, to join the Mercury Theatre players.



MASTER OF MAKE-UP

Remarkable photo sequence shows evolution of Citizen Kane from his young, wealthy, devil-may-care dandy days through middle-age success, retirement and tired old age. Compare these last photos with the enthusiastic youth of earlier days.



Chiefly responsible for the remarkable make-up feat of aging Citizen Kane, was Maurice Seiderman who has worked with Orson Welles throughout latter's sensational career.

EVEN THE FIGURES PROVE THAT ORSON WELLES DOES THINGS IN A BIG WAY

Orson Welles, according to reputation, is wont to do things in the grand manner. And judging by the coldly scientific statistics gathered during the production of "Citizen Kane", the reputation is well deserved, indeed.

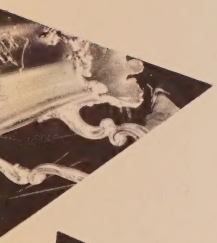
Now take the matter of illuminating gas. Some obscure genius has figured out that a set on "Citizen Kane", used more illuminating gas than any set of its size or kind in history. It's a fireplace 25 feet wide and 18 feet deep — statistics! — presumably burning logs, but actually consuming 2240 cubic feet of gas per hour. This is enough to warm the average home for at least three months in sub-zero weather.

Did you know that 215, 555 linear feet of raw 35-mm negative rolled through the cameras in the shooting of "Citizen Kane?" If shown continuously, this would take 2395.55 minutes, or 39.925 hours. No one looks at it that way, of course, but a statistician. It is not at all unusual in the movies, in fact, to use this much film.

Figures Unbelievable

Then there is the matter of the makeup man — always a sound source of strange information. According to Maurice Seiderman, who concocted the makeups that transform "Kane" players from young folks to venerable antiques of 75 during the course of the story, his initial outlay was for fourteen 300-pound barrels of casting plaster.

From there, Seiderman went on to make plaster casts of the players' heads, faces, noses, cheekbones, chins and what other anatomical tid bits would need working over as the characters aged. From these came latex moulds, which were glued on under the makeup. Just imagine — it took 75 gallons of the liquid latex (otherwise, and less scientifically, rubber) to make the makeup. Seiderman assures everyone that this amount of rubber would make seven or eight complete sets of auto tires.



Welles' Costumes Good for Statistics

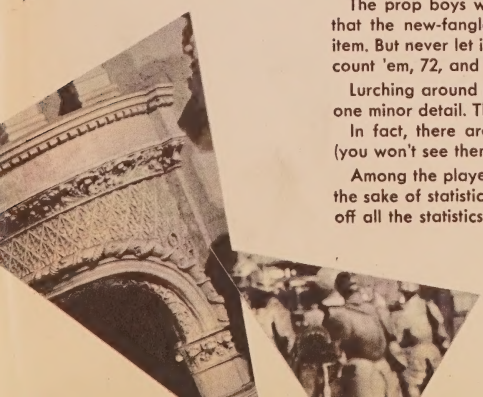
Orson's costumes are always good for statistics. He wears 37 different ones in the film. This line could be pursued to the point where the number of needles dulled by frenzied tailors could be determined. What tossed the tailors into the sartorial dither was the fact that Orson ages from 25 to 75 in the film, and his figure alters along with the makeup (Sly Seiderman is in again with 20 sponge rubber gadgets for the figure alterations.) The tailors were particularly proud of a nifty little evening number in bright purple serge. Three of them saw spots before their eyes for seven days afterward.

The art director had his day of contributing statistics. His name is Perry Ferguson, and as he crawled out from under a six-foot pile of sketches, he announced that there were either 106 or 116 different sets for "Citizen Kane." His inaccuracy was due to the fact that his best previous score on a movie was around 65.

Great Days for the "Swing Gang"

It was the property department that really acquired a statistical wing-ding, though. Set Dresser Al Fields had to get furnishings for the biggest interior of a home ever seen in a movie. Twenty men—known to the trade as a "swing gang"—lugged stuff into the set, said stuff consisting of items ranging from antique snuff boxes to stray hunks of a 15th Century Shinto shrine from Japan. The man Kane, you'll gather, gathered antiques. You bet he did.

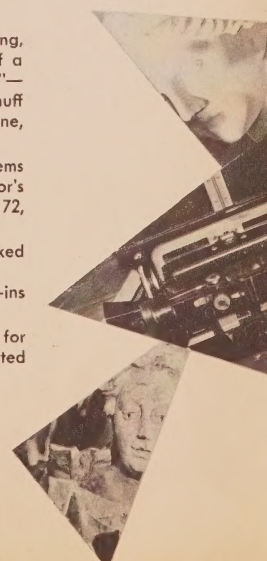
The prop boys were really proudest though about their packing cases. It seems that the new-fangled paper carton has made packing cases almost a collector's item. But never let it be said a prop man fell down—the RKO Radio boys dug up 72, count 'em, 72, and even six dozen assorted crates.



Lurching around in his numerical Sargasso, the statistician apparently overlooked one minor detail. There are also actors in the picture.

In fact, there are also 796 extras, 19 dancing girls, 84 bit players, 28 stand-ins (you won't see them), and 28 players of parts.

Among the players of parts is Orson Welles. He appears in the title role—and for the sake of statistics, he is also the producer, the director—and the guy who started off all the statistics.



STAR ORSON WELLES MAKES FLUID CAMERA THE STAR OF "CITIZEN KANE"

The camera boom loomed above the movie set, vaguely reminiscent of some prehistoric monster's articulated skeleton. It was a structure of steel lattice, anchored at one end, tilted sideward and ground up and down by a winch. At the end, sticking up in the air, was a movie camera, a saddle seat, and a bald-headed man occupying it. He kept squinting downward at the set through the camera range finder.

"Okay," he finally called. "Let me down now."

So the winch operator lowered him to stage level and he leaped out of the saddle — not only bald but gray-mustached. He was a large man. He was in his shirt sleeves. He leaped around very spryly at variance with his seeming age.

Well, that was as it should be, for the man was Orson Welles, who is only 25. So he had to apply makeup, for he was about to step into the picture and play the part of a man of 70.

Welles, who plays all ages of his titular hero over a range of fifty-odd years, in "Citizen Kane," had been busy figuring out camera angles for a scene. Now he turned the camera over to its legitimate operator, the famed Gregg Toland, and went about something else.

Startles Hollywood

It was like that all the time on the sets. If it wasn't like that it was something else. For Welles is the daring young man on the flying trapeze, if ever Hollywood saw one. What with being producer, director, writer and star of his first picture venture, he managed to keep pretty well occupied.

But he doesn't let it get him down. Perhaps back in New York, where on the stage he produced "Macbeth" with an all-Negro cast and "Julius Caesar" in modern dress, where in the radio world he played "The Shadow" and also the invader from Mars, scaring the life out of the populace in the hinterlands with that broadcast — perhaps back there they became used to his ebullience.

Hollywood, however, never saw any man float through the air with that greatest of ease which young Welles displays, violating just about all traditions of movie-making as he does so, and having a grand time for himself besides.

Unhampered by Precedent

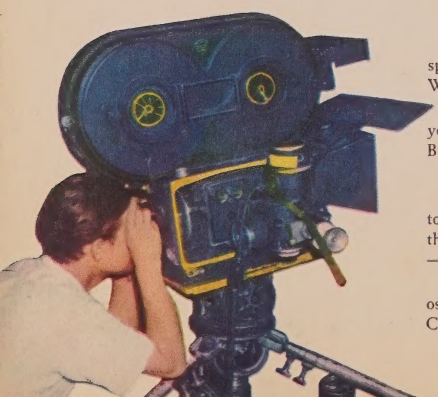
Welles in dealing with his script is by Hollywood standards fantastic. He had never made a movie. So, despite a year's intensive study of all processes involved before he turned a wheel on production, he still wasn't hampered by facts.

That became apparent immediately he went to work. He started out with a script, but kept it carefully guarded. It is known, however, that he had slashed that script almost beyond recognition in the weeks he was at work on actual production. He revised, amended, augmented, deleted, as he went along.

Take, for instance, a notable sequence in which Welles, as publisher of a newspaper, hosts the staff. As originally written, the scene lasted just long enough to establish that Citizen Kane's best friend, played by Joseph Cotten, didn't want to take a certain job.

But when Welles came to shoot in actuality what earlier he had devised on paper, he decided a few items were lacking. He wanted to include things which would add both to delineation of his principal characters and to the entertainment values of his picture. Result: for a week they went on shooting, adding this and tossing in that, in the old "shooting off the cuff" style — a style which, incidentally, produced "Intolerance" and "Birth of a Nation."

It's Revolution!



Upshot was the scene as finally filmed included a lot of guests with lines to speak, a special song with a hoofer (type of the Nineties) to sing it, a chorus of can-can girls and Welles dancing with them. He even painstakingly learned the dance routine.

In the matter of lighting his sets, too, Welles has worked a revolution. Hollywood for years has been accustomed to light its sets from the top. That means, of course, no ceilings. But Welles blandly said a room wasn't a room without ceilings, and he wanted ceilings.

So something new in lighting effects can be looked for in "Citizen Kane."

Incidentally, of course, the use of ceilings necessitated new ways of recording sound. Not to become technical, sound engineers have been accustomed to poke the recording mike on the end of a long arm above the heads of actors. But how to do it with a ceiling in the room — a ceiling which would stop the mike, and also would record its shadow cast by the lights?

No wonder Hollywood was talking months in advance about "Citizen Kane" with a curiosity all but unparalleled. Only Selznick's "Gone With the Wind" when in the making, and Chaplin's "The Great Dictator," aroused comparable speculation.

Candid Shots around the lot during the filming of "Citizen Kane"

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